DOCUMENT RESUME

ED 133 957 EC 092 865

TITLE	Activities for Emotional Development.
INSTITUTION	Florida Learning Resources System/CROWN, Jacksonville.
PUB DATE	75
NOTE	34p.
EDRS PRICE	MF-$0.83 HC-$2.06 Plus Postage.
DESCRIPTORS	*Bibliographies; Elementary Education; *Emotional Development; *Emotionally Disturbed; *Learning Activities; Student Interests; Teacher Developed Materials; *Teaching Techniques

ABSTRACT

The document is designed to provide teachers with ideas, materials, and resources for positive emotional development in elementary level students. It is noted that although many of the activities are geared to emotionally disturbed children, they are applicable to any classroom. Inventories of students' attitudes and experiences are included. A bibliography lists 183 children's books categorized according to such needs as patience, responsibility, adoption, embarrassment, and physical handicaps. Among teaching techniques and activities included are using puppets to reach the emotionally disturbed, poetry therapy, values clarification, and ways to get a discussion going. (IM)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED133957

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ACTIVITIES FOR EMOTIONAL DEVELOPMENT

DEVELOPED BY:

FLRS/CROWN
SERVING
CLAY, DUVAL, NASSAU AND ST. JOHNS COUNTIES

"The teacher gave Billy two signs read what was on them and explained, 'I think you are having trouble finding a way to let me know that you are angry. From now on, when you are mad, hold up the sign that tells me so. If I don't come fast enough, hold up the sign that says you're getting madder.'"

DUVAL COUNTY, JACKSONVILLE, FLORIDA

MR. HERB A. SANG
SUPERINTENDENT

MRS. JULIA M. WICKERSHAM
DIRECTOR OF EXCEPTIONAL
STUDENT PROGRAM

EC092865

CONTENTS

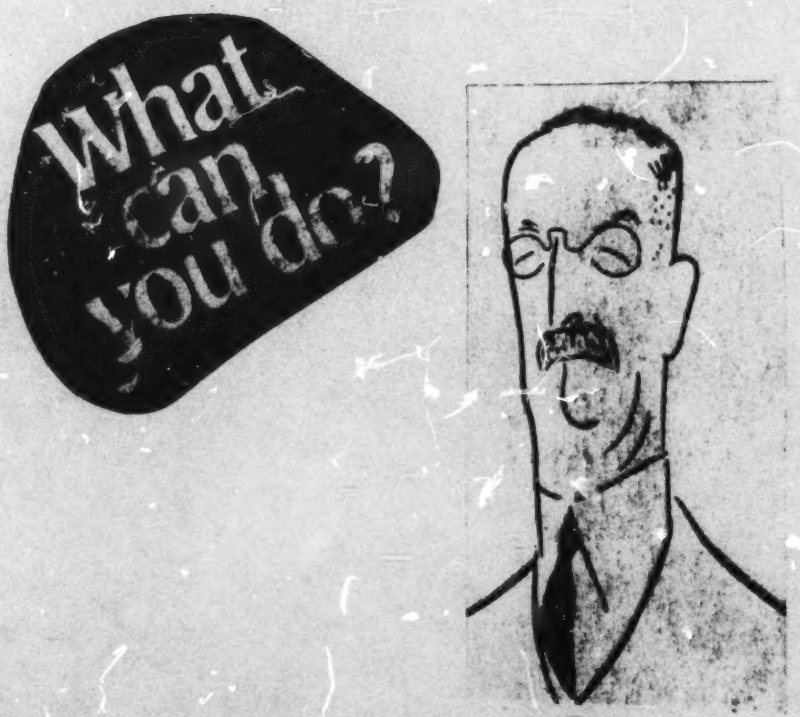
I. INTRODUCTION 2

II. INVENTORIES OF ATTITUDES AND EXPERIENCES 4

III. BIBLIOGRAPHY: MATCHING BOOKS TO A CHILD'S NEEDS 7

IV. TECHNIQUES AND ACTIVITIES

A. USING PUPPETS TO REACH THE EMOTIONALLY DISTURBED 17
B. THE EMOTION BOX/ACTIVITIES 19
C. POETRY THERAPY 22
D. KID'S GRIPES 26
E. VALUES: GAMES ARE NOT ENOUGH 28
F. CLASS MEETING 31
G. 7 WAYS TO GET A DISCUSSION GOING 32



INFORMATION PACKET/ACTIVITIES FOR EMOTIONAL DEVELOPMENT

INTRODUCTION

This packet was designed to provide teachers with ideas, materials and resources for positive emotional development in their students. Included are informal diagnostic instruments to aid in classroom observation, suggestions for Teacher-Made Materials and related activities for follow-up and reinforcement.

Although many of these activities may be geared to emotionally disturbed children, they are applicable to any classroom. Emphasis is placed on positive expression of feelings.

The information contained herein has been collected over a number of years from a variety of sources: articles, and ideas submitted by special educators which they themselves originated or found useful....clipped from various publications, handouts from University courses and consultants, etc.

We regret that, due to the means by which these ideas were collected, the original authors are not always credited as this information was not available to us.

FLRS/CROWN
JACKSONVILLE, FLORIDA

SUMMER, 1975

Inventory Of Experiences

Name_____ Age In Years_____ Month_____

School Grade_____ Teacher_____ Date_____

1. Home Environment:

a. What things do you do with your sisters?...
b. Names and ages of brothers and sisters?...
c. What things do you do with them?...
d. Do you have parties at home?...
e. Do you have a radio at home?...
f. Tools and toys at home?...
g. What are your regular duties at home?...
h. Do you have a weekly allowance?...
i. What pets do you have?...

2. Activities Outside School:

a. What do you do:
   (1) After School?...
   (2) In the evenings?...
   (3) On Saturday and Sunday?...
   (4) On vacations?...
b. Do you work for pay?...
c. How do you spend your money?...
d. What are the names of your close friends?...
e. What do you do with your friends?...
f. What kinds of clubs are youth groups do you belong to and what do you do their?...

3. Recreational Activities:

a. How often do you go to movies?...
b. What movies do you like best?...
c. What games do you play with neighborhood children?...
d. Do you go to:
   (1) Ball games?...
   (2) Concerts?...
   (3) Circuses?...
   (4) Picnics?...
   (5) Amusement parks?...
e. What do you like best, to play with other boys and girls or by yourself?...
f. What hobbies or collections do you have?...

4. Excursions and Travels:

a. Have you been to:
   (1) A museum?...
   (2) A zoo?...
   (3) A summer camp?...
   (4) A farm?...
   (5) A trip by boat, train or airplane?...
b. Have you been:
   (1) Outside your home?...
   (2) To another state?...
   (3) To the seashore?...
   (4) On a long vacation trip?...

5. Intellectual and Special Activities:

a. Have you had any special classes in:
   (1) Music?...
   (2) Dancing?...
   (3) Church school?...
   (4) Art?...
b. What kinds of books or stories do you like to read?...
c. How frequently do you get books from the library?...
d. What books and magazines are there at home?...

This inventory of experiences was adapted from Witty and Kopel (190).
Reading difficulties their diagnosis and correction: Guy L. Bond, and Miles A. Tinker: (New York: Appleton Century-Crofts, inc.), 1957

Incomplete Sentence Test

Directions: Complete the following sentences to express how you really feel. There are no right or wrong answers. Put down what first comes into your mind and work as quickly as you can. Complete all the sentences and do them in order.

1. Today I feel
2. When I have to read
3. I get angry when
4. To be grown
5. My idea of a good time
6. I wish my parents knew
7. School, is
8. I can't understand why
9. I feel bad when
10. I wish teachers
11. I wish my mother
12. Going to college
13. To me, books
14. People think
15. I like to read
16. On weekends, I
17. I don't know how
18. To me, homework
19. I hope I'll never
20. I wish people wouldn't
21. When I finish high school
22. I'm afraid
23. Comic books
24. When I take my report card home
25. I am at my best when
26. Most brothers and sisters
27. I'd rather read than
28. When I read math
29. The future looks
30. I feel proud when
31. I wish my father
32. I like to read when
33. I would like to be
34. For me, studying
35. I often worry
36. I wish I could
37. Reading Science
38. I look foward to
39. I wish someone would help me
40. I'd read more if

■ Matching Books To A Child's Needs ■

The human problems children face - fear, frustration, embarrassment, death of a loved one are often dealt with effectively in children's literature. The"right" book reaching a child at the "right" time can help him over emotional hurdles as he identified with the book's characters and gain insight into his own particular problem. On these pages, Edith Edmonds, librarian for the Winnetka, Illinois, Elementary Schools, lists specific emotional needs and suggests books that may help children cope with them. Some books appear in several categories. Interests levels are noted for each entry. Be subtle when recommending a special book-suggest it be read because it deals with a specific problem. And to remember, react to a books message in his own way.

■ A brother or sister: selections help a child happily accept new additions to their family.

Hawkins,Quail, The Best Birthday illus. by Antonia Sotomayer Doubleday, 1954 (1-3).
Keats,Ezra Jack, Peter's Chair. Harper, 1967 (k-p).
Mattmuller,Felix, We Want A Little Sister. Lerner, 1965 (k-p).
Schlein,Miriam, Laurie's New Brother, illus. by Elizabeth Donald Abelard, 1961 (k-p).
Scott, Sally, Judy's Baby, illus. By Jane Toan. Harcourt,1949 (k-p).

■ Patience: selections help children approach daily problems in a relaxed way, allowing situations to work out without the pressure of tension.

Armstrong,Gerry, The Magic Bagpipe, illus. By George Armstrong Whitman, 1964 (1-6).
Beim, Jerrold, The Country Garage, Illus. By Louis Darling Morrow 1952 (1-3).
Polotti, Leo, Song For The Swallows. Scribner's 1949 (1-3).

■ Responsibility: selections stress the need to follow through tasks.

Beim,Jerrold, The Country Garage,illus. By Louis Darling Morrow 1952 (1952) (1-3).
_____,Shoeshine Boy,illus. By L. D. Morrow, 1954 (1-3).
Cleary,Beverly,Henry and the Paper Route,illus. By L.D. Morrow 1957 (1-3).
Flack, Majorie, Walter,The Lazy Mouse,illus. By Cindy Szekeres Doubleday 1968 (k-p).
Friedrich,Pricilla, The Easter Bunny That Overslept illus. By Adrienne Adams. Lothrop, 1957 (k-p).
Kay, Helen, One Mitten Lewis,illus. By Kurt Werth. Lothrop 1955 (kp)
Slobodkin, Florence, Too Many Mittens, illus. By Louis Slobodkin. Vangard, 1958 (k-p).

■ Adoption: selections deal with the need for feeling loved and wanted as part of family life.

Daringer,Helen F. Adopted Jane,illus. By Kate Seredy, Harcourt 1947 (4-6).
Haywoood, Carolyn, Here's A Penny, Harcourt, 1944 (1-3).
_____,Primerose Day. Harcourt, 1942 (4-6).
Johnson, Doris su an Orphan from Korea. illus. By Leonard Weisgard, Follett, 1968 (4-6).
Price,Olice, Kim Walk-In-My-Shoes,illus. By Mamaru Funai. Coward, 1968 (4-6).

■ Belonging: selections deal with the need to feel a part of a group, to be wanted.

Beim,Jerrold, Eric On The Desert,illus. By L.D. Morrow 1953 (4-6).
_____,Shoeshine Boy,illus. By L.D. Morrow 1954 (1-3).
Fife, Dale Bluefoot,illus, By Idelette Bordigoni. Lothrop 1968 (k-p).
Flack,Majorie,Walter The Lazy Mouse, illus. By Cindy Szeleres Doubleday 1968 (k-p).
Hodges, Margret, A Club Against Keats,illus. By Arnold Spilke Walck 1958 (4-6).
Lord,Beman The Trouble With Francis illus, By Rick Schreiter. Dial 1962 (4-6(1_3).
Woolley,Catherine, Poom for Cathy, illus. By Veronica Reed. Morrow 1956 (4-6).
Zolotow,Charlotte, Tiger called Thomas,illus. By Kurt Werth Lothrop 1963 (k-p).

■ Bossiness,boasting,and showing off: selections suggest that exhibiting these types of behavior is the easiest way to lose friends.

Beim,Jerrold,Mister Boss,illus. By Tracy Sugarman. Morrow, 1954 (k-p).
Lopshire,Robert, I Am Better Than You, Harper, 1969 (k-p).
Massie,Diane Redfield, Dazzle. Parent's Magazine press 1969 (k-p).
Thayer,Jane, The Popcorn Dragon,illus, By Jay H. Barnum Morrow 1953 (k-p).

■ Changes and new places: selections will help children to better adjust to the changes that occur in their lives.

Beim,Jerrold With Dad Along,illus. By Don Sibley. Harcourt 1954 (4-6).
_____, Across the Bridge,illus. By Thomas Maley Morrow 1951 (k-p).
Beim, Lorraine, Just Plain Maggie,illus. By Barbara Cooney. Harcourt 1950 (4-6).

Friedman,Freida,Carol From The Country,illus. By Mary Barton Morrow 1950 (4-6).
Johnson,Doris, su an Orphan from Korea,illus. By Leonard Weisgard. follett 1968 (4-6).
Justus, May, The new boy in school,illus. by Joan B. Payne. hastings 1963 (4-6).

■ Manners: Selections encourage the need for the kinds of behavior that foster understanding and consideration for other people.

Leaf, Munro. Manners Can Be Fun. Lippincott, 1958 (K-P).
Seignobose, Francoise. Thank You Book Scribner's 1947 (K-P).
Slobodkin, Louis. Excuse Me Certainly. Vangard, 1959 (K-P).

_____. Thank You, You're Welcome. Vangard, 1957 (K-P).

■ Selfishness and Unkindness: selections point out the need for forgetting self and expressing kindness as a means of finding harmony in life.

Bishop, Claire H., Twenty and Ten, illus. By William P. DuBois Viking 1952 (4-6).
Kepes,Juliet, The Seed That Peacock Planted, Little, Brown, 1967 (k-p).
Lionni, Leo, Tico and the Golden Wings. Pantheon, 1964 (k-p).
Massie, Diane Redfield, A Birthday For Bird. Parents Magazine press, 1966 (k-p).

Lenski, Lois, Judy's Journey, Lippincott, 1947 (4-6).
Politi, Leo, Little Leo, Scribner's 1951 (1-3).
Price, Oliver, Kim Walk-In-My Shoes, Illus. by Mamoru Funai. Coward, 1968 (4-6).
Seredy, Kate, Chestra Oak, Viking 1948 (4-6).
Woolley, Catherine, Ginnie and the new Girl, Illus. by Iris B. Johnson. Morrow, 1954 (4-6).

■ Death: Selections help children realize that death is a part of the cycle of life and that life has its sadness as well as its joys.

Beim, Jerrold, With Dad Alone, Illus. by Don Sibley, Harcourt, 1954 (4-6).
Brown, Margret Wise, Dead Bird, Illus. by Remy Charlip. William Scott, 1958 (K-P).
Viorst, Judith, The Tenth Good Thing About Barney, Illus. by Eric Blegvad. Atheneum, 1971 (1-3).
Warburg, Sandol S., Growing Times, Illus. by Leonard Weisgard. Houghton, 1969 (1-6).

■ Discontentment: Selections deal with the need for finding satisfaction and pleasure in life.

Becker, Edna, Nine Hundred Buckets of Paint, Illus. By Margret Bradfield. Abingdon, 1949 (K-P).
Lawson, Robert, Robbut, A Tale of Tales, Viking, 1948 (1-6).
Lionni, Leo, The Biggest House in the World, Pathenon, 1968 (K-P).
Osborne, M. M., Ondine, The Sandpiper Who Was Different, Illus. by Evaline Ness. Houghton 1960 (4-6).

■ Disobedience and Willfulness: Selections point out that each of us must respect and obey some rules in our daily lives.

Bealer, Alex, The Picture Skin Story, Holiday House, 1957 (1-6).
Hawkins, Quail, Mountain Courage, Illus. by Hubert Buel. Doubleday, 1957 (4-6).
Potter, Beatrix, Tale of Peter Rabbit, Western Publishing, 1970 (K-P).
Seredy, Kate, Good Master, Viking 1935 (4-6).

■ Embarrassment: Selections can help a child forget the error that caused him embarrassment and replace the feeling of embarrassment with the thought that mistakes are to grow by not suffer from.

Cleary, Beverly, Ellen Tebbits, Illus. by Louis Darling. Morrow, 1951 (4-6).

Lord, Beman, The Trouble With Francis, Illus. by Arnold Spilka. Walck 1958 (4-6).

■ Family Life: Selections stress the importance of strong family relationships and the need for expressing love and security.

Beim, Jerrold, Kid Brother, Illus. by Tracy Sugarman. Morrow, 1952 (1-3).

_____. Too Many Sisters, Illus. by Dick Dodge. Morrow, 1956 (1-3).

Beim, Lorraine, Alice's Family, Illus. by Violet LaMont. Harcourt, 1948 (1-3).
Brink, Carol, Family Grandstand, Illus. by Jean M. Porter. Viking 1952.(4-6).
Enright, Elizabeth, The Saturdays, Dell, 1966 (4-6).
Freeman, Dorothy R, The Friday Surprise, Illus. by Mary Murphy. Elk Grove Press, 1968 (K-P).
Freidman, Freida, A Sundae With Judy, Illus. by Carolyn Haywood. Morrow 1949 (4-6).
Hertz, Grete J., Hi Daddy Here I Am, Illus. by Kirsten Jensinius. Lerner, 1964 (4-6).
Judson, Clara I., The Green Ginger Jar, Illus. by Paul Brown. Houghton 1949 (4-6).
Lexau, Joan M., Striped Ice Cream, Illus. by John Wilson. Lippincott, 1968 (4-6).
McCloskey, Robert., One Morning In Maine, Viking 1952 (1-3).

_____. Time Of Wonder, Viking, 1957 (1-6).

Scott, Ann H., Sam, Illus. by Symeon Shimin. McGraw-Hill, 1967 (K-P).
Sonneborn, Ruth A., Friday Night Is Papa Night, Illus. by Emily A. McCulley. Viking 1970 (1-3).
Taylor, Sidney., All Of A Kind Family, Illus. by Helen John. Follett. 1951 (4-6).
Wilder, Laura Ingalls., Little House In The Big Woods, Illus. by Garth Williams. Harper, 1953 (1-6).

■ Fears: Selections discuss ways of overcoming the fears that hinder self-attainment.

Alexander, Martha., Bobo's Dream, Dial 1970 (K-P).
Batchelor, Julie F., A Cap For Mul Chand., Illus. By Corinne V. Dillon. Harcourt, 1950 (1-3).

Hawkins, Quail, Mountain Courage, Illus. by Hubert Buel. Doubleday, 1957 (4-6).
Heide, Florence Parry, It Never Is Dark, Illus. by Don Almquist. Follett, 1967 (K-P).
Linquist, Willis, Burma Boy, Illus by Nicolas Mordvinoff. McGraw-Hill, 1953 (4-6).
Sargent, Robert, The Alligator's Problem, Scribner's, 1966 (K-P).
Sperry, Armstrong, Call It Courage, MacMillan, 1940 (4-6).
Stolz, Mary, The Dog On Barkam Street, Illus. by Leonard Shortall. Harper, 1960 (4-6).
Williams, Gweneira, Timid Timothy, Illus. by Leonard Weisgard William Scott, 1944 (K-P).

■ Friendship: Selections discuss the importance of making and keeping our friends.

Anglund, Joan, A Friend Is Someone Who Likes You, Harcourt, 1958 (K-P).
Beim, Jerrold, Eric On The Desert, Illus. by Louis Darling. Morrow, 1953 (4-6).

_____, The Swimming Hole, Illus. by Louis Darling. Morrow, 1951 (1-3).

Deim, Jerrold & Lorraine, Two Is A Team, Illus. by E. Crichlow. Harcourt, 1945 (1-3).
Bishop, Claire H., Pancakes-Paris, Illus. by George Schreiber. Viking 1947 (1-6).
Cleary, Beverly, Henry Huggins, Illus. by Louis Darling. Morrow 1950 (1-3).
Dalgliesh, Alice, The Courage Of Sara Noble, Illus. by Leonard Weisgard. Scribner's, 1954 (1-3).
Davis, Alice, Timothy Turtle, Illus. by Guy Brown Wiser. Harcourt, 1940 (K-P).
Friedman, Freida, Carol From The Country, Illus. by Mary Barton. Morrow, 1950 (4-6).
Greene, Roberta, Two And Me Makes Three, Illus. by Paul Galdone. Coward, 1970 (1-3).
Heide, Florence and the Sylvia Van Cleif, That's What Friends Are For, Illus. by Brinton Turkle. Four Winds, 1968 (1-3).
Hoban, Russell, Best Friends For Francis, Illus. by Lillian Hoban Harper, 1969 (K-P).
Mannheim, Grete, The Two Friends, Knopf, 1968 (1-3).
Prieto, Marianna B., Tomato Boy, Illus. by Lee Smith. John Day, 1967 (4-6).
Thayer, Jane, The Popcorn Dragon, Illus. by Jay H. Barnum. Morrow, 1953 (K-P)
Tresselt, Alvin, Timothy Robbins Climbs The Mountain, Illus. by Roger Duvoisin. Lothrop, 1960, (1-3).

Udry, Janice May, Let's Be Enemies, Illus. by Maurice Sendak. Harper, 1961 (1-3).

White, E. B., Charlotte's Web, Illus. by Garth Williams. Harper, 1952 (1-6).

Woolley, Catherine, Ginnie And The New Girl, Illus. by Iris B. Johnson, Morrow, 1954 (4-6).

Zolotow, Charlotte, My Friend John, Illus. by Ben Shecter. Harper, 1968 (K-P).

_____, The New Friend, Illus. by Arvis L. Stewart. Abelard, 1968 (K-P).

_____, A Tiger Called Thomas, Illus. by Kurt Werth. Lothrop, 1963 (K-P).

_____, The Quarreling Book, Illus. by Arnold Lobel. Harper, 1963 (K-P).

■ Physical Handicaps: Selections help children understand and appreciate the adjustments and physically handicapped have to make in life.

Beim, Jerrold, Across The Bridge, (Visual Handicaps). Morrow, 1951 (4-6).

Brown, Marion M. & Ruth Crone, The Silent Storm, (About Helen Keller). Illus. by Fritz Kredel. Abingdon, 1963 (4-6).

Garfield, James B., Follow My Leader, (Blindness). Illus. by Robert Greiner. Viking, 1957 (4-6).

Gelfand, Ravina & Retha Patterson, They Wouldn't Quit, Lerner, 1962 (4-6).

Judson, Clara I., City Neighbor, Story of Jane Addams, (Lameness). Illus. by Ralph Ray. Scribner's Jupo. 1951 (4-6).

Jupo, Frank., Atu, The Silent One, (Mute Boy). Holiday House, 1967 (4-6).

Little, Jane, Mine For Keeps, (Cerebral Palsy). Illus. by Lewis Parker. Little, Brown, 1962 (4-6).

Lord, Beman, Guards For Matt, (Wearing Glasses.) Illus. by Arnold Spilka. Walck, 1961 (4-6).

Peare, Catherine Owens, The Helen Keller Story, Crowell, 1959 (4-6).

Putnam, Peter, Triumph Of Seeing Eye, (Blindness). Harper, 1963 (4-6).

Robinson, Veronica, David In Silence, (Deafness). Illus. by Victor Meadow. Coward, 1965 (1-6).

■ Frustrations: Selections imply that calmness eases our frustrations whereas anger and excitement only add to them.

Batchelor, Julie F., A Cap For Mul Chand, Illus. by Corinne V. Dillon. Harcourt, 1950 (1-3)

Burn, Doris, Andrew Henry's Meadow, Coward, 1965 (1-6)

Clymer, Eleanor, The Big Pile of Dirt, Illus. by Robert Shore. Holt, 1968 (1-3)

Elwart, Joan P., Right Foot, Wrong Foot, Illus. by Betsy Warren Steck-Vaughn, 1968 (K-P)

Freidrich, Priscilla, The Easter Bunny That Overslept, Illus. by Adrienne Adams. Lothrop, 1957 (K-P).

Linquist, Willis, Burma Boy, Illus. by Nicolas Mordvinoff. McGraw-Hill, 1955 (K-P).

Lord, Beman, The Trouble With Francis, Illus. by Arnold Spilka. Walck, 1958 (4-6).

MacGregor, Ellen, Theodore Turtle, Illus. by Paul Galdone. McGraw-Hill, 1955 (K-P).

Mann, Peggy, The Boy With The Billion Pets, Illus. by Paul Galdone. Coward, 1968 (K-P).

Rankin, Louise, Daughter Of The Mountains, Illus. by Kurt Weise. Viking, 1948 (4-6).

Reyher, Beckey, My Mother Is The Most Beautiful Woman In The World Illus. by Ruth Gannett. Lothrop, 1945 (1-3).

Scott, Ann H, Sam, Illus. by Symeon Shimin. McGraw-Hill 1967 (K-P).

■ Getting Along With Others: Selections deal with ways to strengthen interpersonal relations and develop warm respectable personalities.

Beim, Jerrold, The Country Garage, Illus. by Louis Darling. Morrow, 1952 (1-3).

Beim, Lorraine, Just Plain Maggie, Illus. by William P. DuBois. Viking, 1952 (4-6).

Bishop, Claire H., Twenty and Ten, Illus. by William P. DuBois. Viking, 1952 (4-6).

Bothwell, Jean, Peter Holt, P.K., Illus. by Margret Ayer. Harcourt, 1950 (4-6).

Christopher, Matt, The Challenge at Second Base," Illus. by Foster Caddell. Little, Brown, 1962 (1-6).

Cleary, Beverly, Otis Spofford, Illus. by Louis Darling. Morrow, 1953 (1-6).

_____, Ellen Tebbets, Illus. by Louis Darling. Morrow, 1951 (4-6).

Estes, Eleanor, The Hundred Dresses, Illus. by Louis Slobodkin. Harcourt, 1944 (4-6).

Hodges, Margret, A Club Against Keats, Illus. by Rick Schreiter. Dial, 1962 (4-6).

Muehl, Lois B., The Worst Room In The School, Illus. by Don Freeman. Holiday House., 1961 (4-6).

Osborne, M.M., Ondine, The Sand Piper Who Was Different, Illus. by Evaline Ness. Houghton, 1960 (4-6).

Seredy, Kate, Good Master, Viking 1935 (4-6).

Thayer, Jane, The Popcorn Dragon, Illus. by Jay H. Burnum. Morrow, 1953 (K-P).

Warburg, Sandol S., Growing Time, Illus. by Leonard Weisgard. Houghton, 1969 (1-6).
Woolley, Catherine, Chris In Trouble, Illus. by Paul Frame. Morrow, 1968, (4-6).
Zolotow, Charlotte, The Quarreling Book, Illus. by Arnold Lobel. Harper, 1963 (K-P).

■ Heartaches and hurt feelings: Selections help children learn to rise above unhappy shadows that come into all our lives.

Beim, Jerrold, Across The Bridge, (Teasing). Illus. by Thomas Maley. Morrow, 1951 (4-6).

_____. The Country Garage, (Ridicule). Illus. by Louis Darling. Morrow, 1962 (1-3).

Estes, Eleanor, The Hundred Dresses, (Poverty). Illus. by Louis Slobodkin. Harcourt, 1944 (4-6).
Hawkins, Quail, The Best Birthday, (Feeling left out). Illus. by Antonio Sotomayer. Doubleday, 1954 (1-3).
Rankin, Louise, Daughter of the Mountains, (Being stolen from). Illus. by Kurt Weise. Viking, 1948 (4-6).
Warburg, Sandol S., Growing Time, (Death of a dog). Illus. by Leonard Weisgard. Houghton, 1969 (1-6).
Woolley, Catherine, Ginnie and Geneva, (Teasing) Illus. by Iris B. Johnson. Morrow, 1948 (4-6).

■ Honesty: Selections deal with the need for being true to others as well as to one's self.

Bishop, Kay, Chris, (Returning of a lost dog). Illus. by Martha Powell Setchell. Oxford, 1940 (1-3).
Brown, Eleanor, Wendy Wanted A Pony, (Lying). Illus. by Peter Crowdell. Messner, 1951 (4-6).
Friedman, Freida, Pat and Her Policeman, (Exaggeration). Illus. by Mary Barton. Morrow, 1951 (4-6),
Mann, Peggy, The Boy With The Billion Pets, (Exaggeration). Illus. by Paul Galdone. Coward, 1960 (K-P).
Matsuno, Masako. A Pair of Red Clogs (Kying). Illus. by Kazumizumura. World, 1960 (1-3).

_____, Taro And The Tofu, (Honest about money.) Illus. by Kazumizumura. World, 1962 (1-3).

■ Lateness: Selections demonstrate the need for developing punctualit

Flack, Majorie, Walter, the Lazy Mouse, Illus. by Cindy Szekeres. Doubleday, 1968, (K-P).

Frederick, Priscilla, The Easter Bunny Who Overslept, Illus. by A. Adams. Lothrop, 1957 (K-P).

■ Loneliness: Selections demonstrate the need for finding others with whom to share life.

Beim, Jerrold, Eric On The Desert, Illus. by Louis Darling. Morrow
Buckley, Helen E., The Little Pig In The Cupboard, Illus. by Robert Howard. Lothrop, 1968 (1-3).
DeAngeli, Marguerite, Bright April, Doubleday, 1946 (1-6).
Estes, Eleanor, The Hundred Dresses, Illus. by Louis Slobodkin. Harcourt, 1944 (4-6).
Johnson, Dorris, Su An, Orphan From Korea, Illus. by Leonard Weisgard. Follett, 1968 (4-6).
Osborne, M. M., Ondine, The Sandpiper Who Was Different, Illus. by Evaline Ness. Houghton, 1960 (4-6).
Price, Olive, Kim Walk In My Shoes, Illus. by Mamoru Funai. Coward 1968 (4-6).
Woolley, Catherine, Ginnie And The New Girl, Illus. by Iris B. Johnson. Morrow, 1954 (4-6).
Yashima, Taro, Crow Boy, Viking, 1955 (1-6).

■ Losing Things: Selections discuss the need for the responsbile handling of things in our everyday lives.

Kay. Helen, One Mitten Lewis, Illus. by Kurt Werth. Lothrop, 1955 (K-P).
McGinley, Phyllis, The Most Wonderful Doll In The World, Illus. by Helen Stone, Lippincott, 1951 (1-6).
MacGregor, Ellen, Theodore Turtle, Illus. by Paul Galdone. MacGraw-Hill, 1955 (K-P).
Slobodkin, Florence, Too Many Mittens, Illus. by Louis Slobodkin. Vangard, 1958 (K-P).

■ Love and Understanding: Selections explain the need for wanting as well as giving love in life.

Anglund, Joan, Christmas Is A Time Of Giving, Harcourt 1961 (K-P).

_____. Love Is A Special Way Of Feeling, Harcourt, 1960 (K-P).

Johnson, Dorris, Su An, Orphan From Korea, Illus. by Leonard Weisgard. Follett, 1968 (4-6).
Mizumura, Kazue, If I Were A Mother, Crowdell, 1968 (K-P).
Sonneborn, Ruth A., Friday Night Is Papa Night, Illus. by Emily A. McNully. Viking, 1970 (1-3).

USING PUPPETS TO REACH THE EMOTIONALLY DISTURBED

Two years ago a team of Buffalo, New York, social workers and a professional puppeteer developed a brand new program to help emotionally disturbed preadolescent youngsters. They found that puppet theater therapy (the use of fairy-tale characters to symbolize human emotional experiences) could help children come to gripes with their feelings in real-life situations. As part of an audience and by interacting with the puppets and each other, children safely experience events and emotions they will not or cannot otherwise acknowledge. This interaction gives children new insights into their problems and helps them to develop a sense of responsibility for their own actions. (Along with this responsibility comes a new generosity in understanding the feelings of others.

Puppet theater also provides the freedom for children to express their feelings in a structured and nonthreatening atmosphere. Youngsters witness a whole gamut of emotions-a witch may represent cunnings; a king,nobility; a princess, gentleness. An intensive program, puppet therapy lasts ten weeks with one hour sessions weekly. Every performance is developed to create a particular structured experience. During one session, for instance, children confront whatever puppet they choose at the end of the performance. "Why do you feel that way?" A child might ask a villainous puppet. Then all the children can talk together about the response, and perhaps find some commonality with their own feelings. Sue, an unconfident but very perceptive child, became upset when other youngsters called the witch wicked. Sue suggested that the witch might be helped if children didn't think of her as wicked.

Another time, children participate in a psychodrama, "Freeze". A play from a previous session in reenacted, but this time a child then determine the action at any point by calling "freeze". The child then determines what he wants a particular puppet to do-often changing the direction of the play. During "fantasy argument" a puppet asks children to imagine their are two puppets living within them. Then children take turns staging their arguments. This particular design emphasized the internal argument within (each child and how to resolve such conflicts) and stimulates group interaction.

"Doubling" is probably the most complex design developed for the therapist encourages each child to think as he thinks one of the characters feel. Simultaneously, the child is asked to identify his own emotions at that particular moment. After the performace, the child defend his actions (as the character in the play) and responds as he thinks the puppet would. Sometimes the child doubling for a puppet joins the character on stage to hold hands while discussing their common feelings. To supplement and reinforce the therapy program, the parents of participating youngsters have formed their own group.

While meeting informally with the therapist, parents can discuss mutual concerns, provide feedback and often search for solutions. Puppet therapy isn't the grand-cure all for all emotional problems, but it has helped many youngsters take major steps toward dealing successfully with their environment. Ten year old Bobby kept to himself most of the time; trusted others with extreme caution. But during one session he asked the green spirit, a fairy godmother character, "What kind of spirit do I have?" The green spirit told Bobby of his loyality to friends and his willingness to help-genuinely true and positive traits. Bobby's new self confidence became evident. Cindy, fiercely self-critical, spoke to the princess who ventured into the forest alone. This thought was horribly dangerous. But the princess spoke gently of the many chances and challenges inherent in life and the need to accept them. Cindy's response was one of enlightment. The next week she entered a race at school...and won.

Parents, school administrators, caseworkers, and the children themselves have all commented on noticeable behavior changes. Some teachers reported that puppet therapy has created some of the greatest changes that have yet been acheived with a particular child. And parents say their children are happier- a major aim in reaching these youngsters.

THE EMOTION BOX

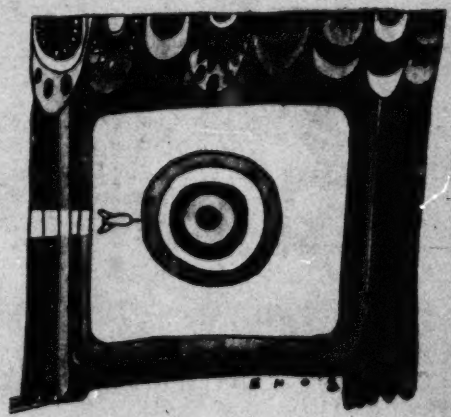
Children need practice in becoming aware of people's behavior- their own and others- as a basis for understanding and reacting effectively to life situations. The following activity can serve as a springboard to the design of your own "lessons". Mr. Zeitz is principal at Daniel Boone school, University City, Missouri.

When children learn to express their own emotions freely in day to day class room situations, it helps everyone in the group to become aware of how emotions affect behavior. It was this thought that led me to set up an emotion box for my students early in the school year. I duplicated this form:

NAME(OPTIONAL) _____
DATE _____ AM PM (CIRCLE)
EMOTION _____
REASONS _____
_____

Passing out sample copies to the students, I asked that they fill out one whenever they felt strong reaction to anything that happened during the day, explaining that it would be useful in my teaching to know how they reacted. A stack of forms were to be deposited. There was quite a bit of traffic to the box. I collected the sheets each day to note the children's comments while the day's doings were still fresh in my mind, making a point to mark the emotions I had been made aware of. Here is a sample of the things the group wrote:

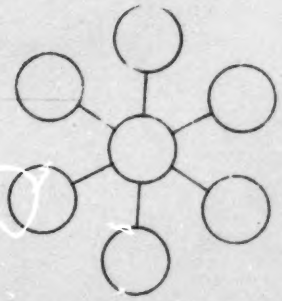
Anguish - I'm hurting all over.
Confused - Different points of view from other people.
Mad - Linda can't keep her nose out of my business.
Exhausted - From yelling and arguing.
Anger - I didn't know we were to go to the symphony.
Sorry - I put people down.
Hopeful - I will finish my English book.
Relief - Don isn't that mad at us for criticizing him.
VERY, VERY, VERY, VERY, VERY, VERY, MAD - we wanted to do all these things, and you made us quit them.
Scared, Anxious - Want to get spelling tests done.
Bored - I don't like French.
Wonder - Whether I'll make the baseball team.
Upset - That all my friends don't like me.
EXTREMELY HAPPY - I reacquired an old friend!!
Fulfilled - You understand me.



On final tabulation, the class dropped ninety-one completed forms into the box. The eighty-five that were signed came from sixteen children. Positive emotions were indicated forty times, negative thirty-nine times. I had noticed the children's behavior I saw only one third of the time. A small shock to a teacher who thought of himself as sensitive to childrens' reactions. It was also thought-provoking that most of those who expressed negative emotions were either slower students or the less mature. Which is cause and which effect is an interesting question. My knowing about their problems helped us in teacher-student conferences - the child opened up more easily, and we could better deal with the situations and the emotions.

The fact that only six of the sheets were unsigned (and three were positive) indicated that the children did feel free to express their emotions. I felt this was a good start in classroom relations, and for the students' participation in the future lessons in awareness of behavior I had planned for the group.

IDEAS



* CIRCLE SOLUTIONS

A problem is written in the center circle. Student and teacher offer solutions off the top of their heads without prejudging the merit of any contribution. These possible solutions are put in the small outer circles, using as many of needed.

An upper level teacher describes an experience with the wheel. "One girl did not want to participate in a small group activity and talking it over with her proved to be a dead end. I made a quick sketch of the wheel, writing the problem in the center. In the outer circles, I offered these solutions: (1) demand that you do it; (2) threaten to fail you if you don't; (3) beg you; (4) tell your parents to make you participate; (5) ignore the whole thing; (6) spank you.

"I asked the girl to cross out solutions which seemed unfair. She grabbed the pen and wrote, 'Put me in a different group' and 'Change me with someone else.' She said either of these would be satisfactory solutions. The change she suggested was made easily and the girl became engaged in the group activity."

* THE MAD CHAIR

Children often have little frustrations they don't want to share with anyone. Usually they will dissolve if children have a few minutes to be alone and think things through. A teacher we know has converted a study carrel into what he calls the "mad chair". On the table are pencils, paper, and telegram forms. If the source of his frustration is another person, he can write a "mad telegram" telling the recipient what's on his mind.

At first, children hesitate to use the corner, but once they were assured that no questions would be asked, they began to make good use of the facility. The teacher reports less bickering and more cooperative children.

* NICE NOTES

A personal note to a child who is suffering some disappointment or having to swallow a bitter pill can make all the difference in the world. One teacher calls these nice notes and makes a habit of dashing off encouraging words. For example, this note went to a boy feeling frustrated because learning to divide was giving him trouble.

Dear Bill,

You've made me very happy by working hard this week on division. I'm proud you didn't give up even though you were discouraged at times. Now that you understand, the problems will be easier. I made up four new problems for you. Would you like to try them by yourself? Have a good weekend.

POETRY THERAPY

Helping a child solve emotional problems by putting his own creative ideas to work is a process we are using at public school 49 in Queens, New York. We call it Poetry Therapy. It's based on the idea that the concepts, inspirations, moods, sounds, and rhythms in poetry can be used to supplement traditional clinical treatment. With a team approach, a psychiatric social worker and a language arts elementary teacher worked with five emotionally disturbed eight year olds who had shown symptoms of acting-out behavior, anxiety, withdrawal, and regression.

We began by explaining to the children that poems often tell how people feel and we were interested in hearing how certain poems made them feel. We added that the poems were specifically chosen to try to help them talk about why they thought good or bad things in school and at home. Over and over it was emphasized that our poetry sessions were not a class and that there were no marks or teasts involved. The poems selected were geared for children of various ages. They dealt with the usual fears, joys, questions and attitudes of children. Some were humerous, others were sad - all were provocative and challenging.

Reading a poem served as a springboard for discussion at each session. As leaders, we encouraged even the simplest responses and acknowledged all contributions favorably. Children were also encouraged to react to each other's comments and digress from the original theme of the poem to any other topics they wanted to discuss. Our goal was to direct the childrens thought from their initial, superficial responses to a deeper level, where more feeling, emotion, and genuine release of anxieties could be verbalized. Printing a portion of a session demonstrates our method best. The poem used in the example that follows is "Andre" by Gwendolyn Brooks.

ANDRE

I had a dream last night. I dreamed
I had to pick a mother out.
I had to choose a father, too.
At first, I wondered what to do.
There were so many there, it seemed,
Short and tall and thin and stout.
But just before I sprang awake,
I knew what parents I would take.
And this surprised and made me glad:
They were the ones I alway had.

DIALOG

Bill: I don't like this poem.
Tom: Me neither.
Leader: What don't you like about it?
Bill: I don't know. I just don't like it.
Leader: Does anybody else not like it?
(Group agreement that they did not like the poem.)
Leader: Does the poem upset you?
Jane: It makes me feel bad.
Leader: Maybe you feel afraid to admit that sometimes you also wanted to change your mothers and fathers. (Long silence)
Leader: When you are angry, perhaps you wish you could pick new parents.
Mark: Well, once my father made me mad and I wanted to run away.
Leader: Did you want a different father?
Mark: For a little while I did.
Leader: When I was a little girl, my mother was very strict with me and many times I wished I had different parents.
Tom: It makes me scared to think about it.
Leader: You mean scared that you are a bad person if you wish that sometimes?
Mike: I wish I could get rid of my sisters.
(Group agrees in unison that they would like to pick new brothers and sisters.)
Leader: You don't seem so upset about picking new brothers and sisters. But suppose we give you a chance to pick.
(We go around the room)

Bill: Parents that leave me alone.
Mark: Parents that don't holler.
Tom: Parents that let me do what I want.
Mike: Parents that listen to me.
Jane: Parents that don't get so mad.
Leader: Aren't you own parents ever the way you want them to be?
(Group agrees that sometimes they are.)
Leader: It looks like you want to tell us about it.
Bill: I got mad at the girl next to me - I took her pen to get even.
Jane: Why didn't you just tell her you were angry and not steal?
Bill: Well, maybe. But I'm not going to give it back.
Leader: Do you feel better now that you've told us?
Bill: I guess so.
Leader: It was very brave of Bill to tell us about something he didn't like to do. Maybe he told us so he wouldn't have to tell his real parents.
Tom: Yes, we're good parents because we don't bawl him out or holler at him.
(Group reacts with laughter and releif.)

COMMENTS

The poem served as a way for the boy who had stolen to air the thought on his mind. The poem also enabled the group to understand that negative feelings about one's parents could be expressed without punishment. Each child became aware that he wasn't alone in having those kind of feelings.

Poetry Therapy need not be limited to small groups. It can be effectively used with whole classes to focus on such issues as ethics, committments, responsibilities, life-styles, and spiritual awareness.

AUTHORS

MRS. KOBAK is a psychiatric social worker at the Bureau of Child Guidance in Richmond Hill, New York.

MRS. NISENSON teaches at public school 49, Middle Village, New York.

EDITOR'S NOTE

The authors describe the use of poetry as a medium for helping children explore their feelings. Undoubtedly there are many others which can be used. We'd be interested in hearing of methods you've found to be effective.

KID'S GRIPES

Children have feelings about their freedom or lack of freedom just as adults do. To help discover just what my youngsters' gripes about grown-ups were - those that they often feel control their freedom - I held a discussion with several groups. The children were very vocal on the topic. Each child even illustrated his personal gripe. Then we posted it on a bulletin board with those of the rest of the class. Once aired, children see that others often have similar gripes.

Here's a sampling:

"My parents won't let me have a pet, and I want one."

"I don't want to make my bed."

"I can't drive a car and they can."

"Mother won't let me jump on her bed."

"Mother tells me to comb my hair."

"They make me go to school."

"They make me wear clothes I don't want to wear."

Not all of the comments were of that nature, however, There were many others like this:

"My parents don't treat me mean. I don't know what I can draw that bothers me."

"I like grown-ups. I wish I were one."

"Someday I'll grow up, and maybe I'll feel the same way."

Ireene Robbins

* GET OUT THE VOTE
An obvious problem-solving strategy, but one we often ignore, is letting children make their own decisions by forming opinions on an issue and then voting to arrive at a choice. Third graders were having trouble deciding what kind of holiday party to have. When they couldn't agree, their teacher decided to bring it to a vote. They discussed the possibilities, and voted finally to hold their party at a nearby children's hospital and make gifts for the children they were going to visit.

Involve students in planning as many classroom affairs as possible. Decision making which always places the teacher in an authoritarian role diminishes the integrity and self confidence of the students involved.

* CRISIS CORNER
A remedial reading teacher prevent crises this way. "When students come into my room, they may spend two or three minutes slamming, bickering, pinching, and punching. Their hostilities had to be worked off before any meaningful instruction could take place. The ideas of setting up a crisis corner came about by accident. Once when a student failed to show up for class I found him in a storeroom giving a discarded punching bag some lusty wallops. After he'd punched awhile with no interruptions, he came to class and was more attentive than I'd seen him in weeks.

"The incident made sense. A punching bag is now in what we call the crisis corner. When hit lightly, 'Punchy' just rocks back and forth. If someone wants to really give it a belt, he puts on a pair of boxing gloves and whacks it with all his might. Sometimes it gets the gentle pats. But in any case, the children quickly settle down to work at hand.

* GRAFFITI BOX
A teacher-corps intern told us about this and we think you can use it in a variety of ways. Paint a square cardboard box white, or cover with white paper. Leave felt markers, crayons and pencils of various colors nearby and encourage kids to do their "gripe" writing there instead of on the desk tops.

VALUES: GAMES ARE NOT ENOUGH

BY: Ralph Frick - Professor of Elementary Education,
Atlanta University, Atlanta

TEACHING VALUES is "in" these days....and, for the most part, that's a good thing. Assisting pupils to identify and clarify the values they hold helps them to apply their academic studies to the real problems of living. And that, after all, is a curcial aspect of the teaching-learning process.

But teaching values is not a game - even though one of the most popular methods of studying values is through the use of games. Students may role play, imploy simulation or dramatization to create or recreate a social situation. They participate as an audience in a theater-like experience provided by various stimulus material - printed page, film, record-designed to help them become acquainted with the central character in a value-conflict setting and through identification with them, examine their own values.

These gaming and theater-like activities serve to ease some classrooms into a study of values with a minimum of tension. But as we become more confident in dealing with this sensitive subject area, we must progress to a more mature approach to the subject.

Games continue to be useful. But games will not do the instructional job all by themselves. Here are some of the reasons:

WHEN THE GAME IS OVER, WE GO BACK TO "NORMAL"

For many children - especially young children - games involved pretending. Many games which are used to teach values specifically require the student to pretend to be someone else. Frequently the place occupied by these games is nothing more than an added attraction to the regular reading or social studies program. Everything about the execercise, therefore, impresses upon the student that is a "pretend" activity, and this milieu of pretense makes it difficult for the teacher to promote any kind of permanence in teaching values.

VALUE GAMES INVOLVE THE MONDAY-MORNING QUARTERBACK SYNDROME

The student is asked to make decisions whose consequences will never really be tested, since value games are neither won nor lost. The danger is that discussion tends to underscore the point that the student make a decision rather than why he made it.

The student asks himself, "Which strategy would I use?" , instead of "Which strategy is best?". Emphasis is on the freedom of the student to make a decision - admittedly an admirable goal. The consequences of each decision are likely to receive no more than a casual attention, if any at all.

VALUE CLARIFICATION FREQUENTLY BECOMES VALUE JUSTIFICATION

People tend to be defensive about the values they hold. More than this, it is fashionable to admire the person who has the courage of his convictions rather than the person who has the courage to change his convictions. The cautious teacher, properly determined to remain objective, may unwittingly become as accessory to a discussion in which students are doing nothing more than defending the values they brought with them.

GAMES ARE NECESSARILY A SUPERFICIAL TREATMENT OF THE STUDY OF VALUES

Principles, assumptions and procedures are important in learning any kind of subject. Scope and sequence, motivation and involvement, diagnosis and prescription, individualization and practice, transfer and feedback - these are concepts that are important to learning, whether you are talking about values or physics. If the process of valuing is to be learned, it must be taught according to the best knowledge about learning that is available just as any important subject is taught. Games can ehlp. But they can't do the whole job. Our tendency to use pre-packaged games when teaching values is probably rooted in a perfectly natural anxiety about which values are to be taught. But it is the process of valuing- the study of how values originate and how they may be changed- rather than any particular values system that we ought to be working on with young people.

Here are two instructional principles which can help:

1. A study of values should be built around the study of alternatives. As indicated earlier, so much teaching of values consists of the presentation of stimulus material after which the student is asked, What would you do? In most cases the student cannot deal effectively with this question unless he has the ability to develop alternative relevant to a given value-laden situation.

2. Students must be helped to understand that decisions have consequences. After the presentation of stimulus materials, the proper question is "What could you do?" The student can be helped to list alternatives available, and very important than can explore the consequences of each alternative. If is necessary that he have time and opportunity to examine the probable results of whatever choice he makes, however. To the degree that the success of American democracy depends on our schools, to that degree, teachers must resolve to work toward making the teaching of values as effective as the teaching of academic literacy. Much hard work has already been directed to that end, and the playing of games has contributed and will continue to contribute significantly. But games are most effective as a learning activity. They cannot be substitutes for the entire program designed to teaching valuing.

CLASS MEETINGS

PURPOSE OF MEETINGS

-Increasing children's positive involvement with school, with teacher with one another.
-Solving class problems.
-Learning to think.
-Building general confidence and specifically confidence in verbal ability.
-Increasing class cohesiveness and strength.
-Bringing relevance to the classroom.

TYPES OF MEETINGS

-Problem solving
designed to attempt to solve the problems of living in the school world. (The same things teachers do in teachers' meetings.)
-Open ended meetings
(most often used meeting)-designed to develop and increase thinking skills and to encourage children to relate what they know to the subject being dicussed.
-Educational diagnostic
(directly related to what class is studying) designed to judge effectiveness of teaching procedures.

MECHANICS TO INSURE EFFECTIVE MEETINGS

-Meetings should always be held with children seated in a tight circle with no furniture in the way.
-Meetings should be held at a regularly scheduled time - usually prior to a break time such as lunch or recess.
-Ideally meetings should be held at least three times per week.
-Ten to twenty minutes is suggested for meetings with very young children. Longer periods for older students depending on their maturity and interest.

GUIDELINES FOR LEADER

-Be non-judgmental - Don't moralize, threaten or say "that's right... that's wrong...I don't agree" etc.....There are no wrong answers at this type of meeting.
-Show warmth and enthusiasm. Let class know you're involved.
-In first meeting and as long as necessary, be directive. Children want to meet with someone who knows what he is doing. This provides security. Provide support and protection for the threatened child or group. Purpose of the first meeting is to get them to want to come back.
-Set gound rules early and as needed (raise hands...develop idea of no destructive comments and sticking to subject).

(7) WAYS TO GET A DISCUSSION GOING

Good classroom discussions don't just happen. Teachers make them happen by manipulating content material. Here are seven content maniplation techniques teachers can use successfully in leading discussions in almost any classroom situation:

1 One-sided The teacher challenges prevailing student sentiment on a topic, compelling students to identify and advance opposing points of view or to ask questions that force the teacher to clarify her position. Examples of one-sided issues: The british were right in the American Revolution, or recent medical advances have had a negative impact upon mankind. Success in provoking meaningful discussion depends upon your ability to guage, student feelings about issues, events, ideas and people and the extent to which you maintain a classroom climate in which students feel free to challenge any position.

2 Turn-about The teacher proposes outcomes for hypothetical events or suggests outcomes differing from what actually happened. For example, What if penicillin had never developed? Or what if Israel signed a peace treaty? The use of the turn-about technique provokes students to think beyond what they know about events and forces them to examine and reorganize the available information to develop logical projections for possible outcome.

3 Rank order In this excercise students rearrange a list of terms (such as a list of personality characteristics) in some given order - say from the most to the latest desirable or significant. The teacher can vary this technique by having students select the three most significant or at least significant items from the given list. Items can be accompanied by a brief description so that students may consider specific factors about each one in making their selection. From a list of great scientific advances (the internal combustion machine, improved paln breeding, consumer electricity, atomic energy and so on.) the teacher might ask students to identify the two or three that have been most beneficial to man. By having students make selctions on the basis of their criteria, the teacher can initiate class discussion on similarities and differences in the choices.

4 Conflicting opinions The teacher presents a number of opposing views, for example: The American Revolution was primarily caused by (a) economic factors, (b) social factors, (c) political factors. Students must analyze each interpretation and its particular merits. During the ensuing discussion, students should provide evidence for their positions.

5 Open-ended story In this technique the teacher gives an unfinished oral or written account and asks students to finish the conclusion. For example, the teacher might present a case history involving an individual trapped in a personal dilemma and have the students offer solutions. This technique is ideal for role-playing situations.

6 Forced Choice The teacher presents the students with a list of several solutions to a problem along with a list with an explanation of contingencies that affect the problem. Students must select and defend solutions. The teacher could use this technique with a lesson on the draft. He gives student hypothetical list of potential draftees and asks them to select those to be drafted with the following criteria in mind.

1. Only 60 percent of the list can be drafted.
2. A national emergency exists.
3. The war in question is being fought in the eastern hemisphere.
4.

7 Extrapopulation

This technqiue is ideal for exploring stereotypes and generalizations. For example, the teacher can present students with a list of adjectives and ask for those which best characterizes people in fiction. Discussion focuses on the validity of the choices and the pervasiveness of stereotyped thinking.

Dr. Miller and Dr. Beasley are associated with the college of Education, Southern Illinois University, Carbondale.